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Public Art Galleries, Brighton.

Catalogue of an Exhibition of Royal Copenhagen Porcelain and Copenhagen Art Faience, 1915.

Price 1d..

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Notice.

It will be remembered that the Norwegian Exhibition, after it had been shown in these Galleries, was exhibited at various cities and towns in England.

Arrangements were made last year for an Exhibition of Copenhagen Porcelain, etc., to form part of the Autumn Exhibition, and for it afterwards to be shown in various other places in this country. Owing to the War the exhibits were not received in time, and so other towns were visited first. One hundred and twenty-four specimens were exhibited and greatly appreciated by the many people who saw them. Over 100 additional exhibits have now been received from Copenhagen, which makes the present Exhibition perhaps the most important of its kind ever held outside Denmark. It will be shown for some weeks by itself, and will afterwards form part of the Autumn Exhibition, 1915. Although not primarily a Sale Exhibition, a priced catalogue of the exhibits may be seen on application.

The exhibits have been arranged with the assistance of Mr. Arup, London representative of the Danish Company, and the introduction which I wrote for the original catalogue is reprinted here.

HENRY D. ROBERTS,
Director.

September, 1915.

VICTORIA AND ALBERT MUSEUM LIBRARY
21. 10. 1915

PREFACE.

IT is with great pleasure that I respond to an invitation to write an introduction to the catalogue of what I believe to be the first important Exhibition of Copenhagen Porcelain to be held in this country.

Just three years ago I paid my first visit to the capital of what the Danes modestly call their "little country," and made acquaintance with the famous Copenhagen porcelain, seeing the whole process of manufacture from raw material to the finished article. Of its technical aspect I am not qualified to speak, and Mr. Hayden contributes an excellent introduction from this point of view, but the artistic side of the work made such an impression on me that I arranged for a number of cases containing selected specimens to be sent over from Denmark to form part of the Exhibition of Modern Danish Art in Brighton, the organisation of which was the object of my visit to Copenhagen. These exhibits were well received by the English public, and, after another visit to Denmark in the following year, I became even more convinced of the artistic value of Copenhagen porcelain. The Royal Copenhagen Porcelain Manufactory employs a large staff of artists, who have been trained in the School of Art before they work in the factory, and their work becomes an expression of an artist through the medium of porcelain just as other artists work with oils, water colours, plaster, and marble. In many instances the artist is responsible for the entire production of his work both as regards the modelling and painting.

My visits to Denmark had brought me into contact with a number of cultured Danes, whose continuing

friendship has been one of many pleasant results. Amongst these was Mr. Marinus L. Yde, a well-known Danish journalist, of decidedly artistic tastes. Some months ago Mr. Yde suggested to me the possibility of arranging for a travelling Exhibition in this country of Copenhagen porcelain. With his valuable assistance I am glad to say that the idea has at length materialised. There were many difficulties to be overcome, and, after the declaration of war, it seemed that all our work would be to no purpose. But, in spite of the war, the Directors of the Royal Copenhagen Porcelain Manufactory took upon themselves all the financial responsibility for the exhibition as far as the carriage, arrangement, and insurance of the specimens were concerned, and their patriotic decision must have been greatly appreciated in Denmark.

It was not possible for the Exhibition to be shown at every town which desired it, but it will be seen in the Public Museums of a number of representative towns, and will, in my opinion, afford an artistic treat of a kind rarely to be seen in this country.

This catalogue, with a number of illustrations, most of the originals of which are to be seen in the Exhibition, should form an interesting Souvenir.

The Royal Copenhagen Porcelain Manufactory holds Warrants of Appointment to Her Majesty Queen Alexandra, as well as to His Majesty the King of Denmark.

HENRY D. ROBERTS,
Director,
Public Art Galleries,
Brighton.

November, 1914.

Copenhagen Porcelain.

THE porcelain of Copenhagen is recognized as occupying a position in the first rank of ceramic art. The Royal Factory was founded in 1779, and has a long and honourable history. It stands among those European factories which have kept their ancient glory from becoming dimmed. But Copenhagen has done something more than retain its vitality. It has entered upon a modern renaissance which has claimed the attention and won the admiration of the world's leading connoisseurs.

The technique of the porcelain is at once novel and upon a high plane. The decoration is an especial feature which is conceived to give full effect to the pure white body of the porcelain. In landscape and seascape, in bird and animal studies, the conventional and circumscribed panel is avoided. There is a freedom and spontaneity

not present in any other modern porcelain. The delicate under-glaze colours melt almost imperceptibly into the limpid background.

The modelling, as shown by the figures of animals and the studies of peasant life, is of remarkable fidelity. This is the art of the potter at its zenith. The Danish ceramic artists show a love for children and some of the figures are of tender felicity. The fairy tales of childhood, the creations of the Danish writer, beloved in our own nurseries, Hans Christian Andersen, are perpetuated in clay. There is the soldier who met a witch, and the princess and the swineherd, and other old favourites.

The present exhibition will afford the opportunity to study examples such as have never been gathered together before in this country. They represent what is so dear to Denmark,— her national spirit. The signed specimens are the work of well-known artists whose work has found acceptance in the leading museums on the continent and in the cabinets of well-known collectors in Europe and America.

The mark of the three blue lines on the base of each piece is not without its significance. The mark indicates the three waterways of Denmark— the Sound, the Great Belt, and the

Little Belt,—and they symbolise the national traditions of the Danes, the race of sea-kings who are bound to us by so many ties.

In examining this collection it should be borne in mind that the pieces are all of hard or true porcelain, that is, similar in body to the porcelain of China. Made in the *grand feu* and being decorated in the low tones of those pigments which will stand such an intense heat, they differ very materially from English porcelains which are fired at a lower temperature and have over-glaze decoration. These are technical distinctions which collectors of English china will appreciate. It will be observed that in a class apart are shown a few examples to which over-glaze painting has been added.

The crystalline ware is in the porcelain class and represents a phase of Copenhagen art that is equally remarkable for its originality. As early as 1886, Mr. Clement, the chemist at the Royal Copenhagen Factory, produced the first crystalline glaze in Europe. It is a triumph of scientific assiduity as applied to the art of the potter. Since then workers in every factory of note have emulated this, and attempted to equal the finest achievements of the old Chinese potters. Every crystalline piece is different. In this class

the transformations in colour and curious effects are due to the caprice of the furnace, just as in the other field of porcelain the unique note is reached by the deliberate conception of the potter.

The Faience of Copenhagen, of which specimens are here exhibited, strikes a new note. It stands entirely apart from the porcelain. Its *motif* is different, its decoration adheres closely to the technique of its body, and it attains by entirely different means the luminosity of the porcelain. Some of the pieces scintillate with colour. It is a refulgence emanating from a dexterous combination of harmonies and contrasts handled by a master.

Imitation is the sincerest flattery, and rivals and imitators have not been slow in attempting to copy the form and emulate the style of the "Three Blue Lines." But they have missed the spirit of the old Royal Factory of Denmark.

The teutonic mind, always ready to seize anything original and develop it on cheap commercial lines, has laid a heavy tribute on Copenhagen porcelain. These German imitations —the poorest echo of a refined and sensitive art —have attempted to vulgarise the ideals which the trained artists and craftsmen of Copenhagen

have had before them. At such a time as this it is not inopportune to convey this warning to the public of Great Britain and Ireland and of the English-speaking countries.

The present exhibition will claim recognition by reason of the genius shown in the work of true poet-potters; but it will win friendly acclamation because of its origin. It is the heart's work of a little country of our friends who sit in the shadow of a great conflict, but whose eyes turn lovingly to England.

ARTHUR HAYDEN.

Knight of the Order of the Dannebrog,

Author of "ROYAL COPENHAGEN PORCELAIN: Its History and Development, from the 18th century to the Present Day."

Depot:
Danish Art Galleries,
2, Old Bond Street,
London, W.

Royal Copenhagen Art Porcelain

Marks on Porcelain.

"Aluminia" Copenhagen Art Faience

Mark on Faience.

Royal Copenhagen Porcelain.

Vase.

Royal Copenhagen Porcelain.

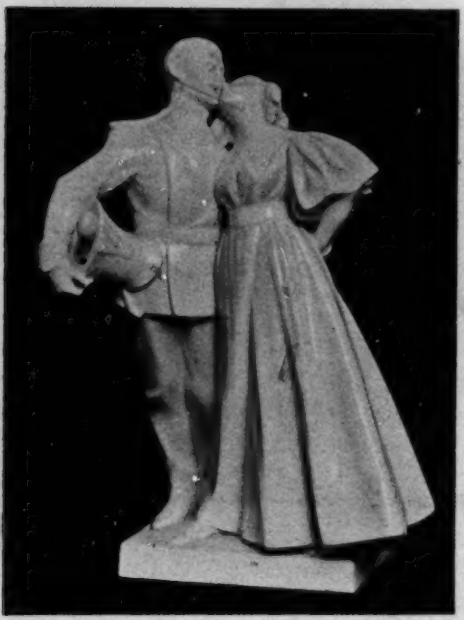
Number 19. Plaque.

V. T. Fisher.

Royal Copenhagen Porcelain.

Number 76. The Princess and the Swineherd, from Hans Christian Anderson's fairy tale.

Christian Thomsen.



Number 75. The Princess and the Soldier, from Hans Christian Andersen's fairy tale The Tinder Box.

Christian Thomsen.

Royal Copenhagen Porcelain.

Vase.

G. Rode.

Royal Copenhagen Porcelain.

Number 34. The North Pole.

C. Bonnesen and
V. Engelhart.

Royal Copenhagen Porcelain.

Number 63. Goose.

J. Nielsen.

Royal Copenhagen Porcelain.

Number 62. Guinea Fowl.

P. Herold.

Copenhagen Art Faience.

Plaque. Pheasant.

P. Joachim.

Copenhagen Art Faience.

Number 84. Palm Pot.

P. Joachim.

Number 89. Vase.

P. Joachim.

Copenhagen Art Faience.

Number 134. Figure. Harlequin.

R. Harboe.

LOAN EXHIBITION.

PORCELAIN.

Class I. Unique signed Pieces painted under the glaze.

1. Vase. **Benjamin Olsen.**
   The Sound, near Copenhagen.
   Mr. Olsen is celebrated for his maritime pictures of Denmark.

2. Vase. **R. Bocker.**
   Danish Landscape—Returning from the Meadows at Eveningtide.

3. Vase. **N. M. Plum.**
   Landscape—The Island of Fuen.

4. Vase. **C. Zernichow.**
   Painted with tropical flowers and foliage.

5. Vase. **Mrs. S. Holten.**
   "Spring."
   The decoration includes a touch of seascape and landscape with apple blossom

ROOM I.

Nos. 1-5, see opposite page.

WALLS.

6. **Vase** **Stefan Ussing**
Spiritual Guardians of Peace.

7. **Plaque** **Georg Rode**
Girl leading Cows.

8. **Plaque** **Miss Jenny Meyer**
"The Rose Tree."

9. **Plaque** **E. Liisberg**
Bird Study—Flamingo.

10. **Plaque** **Georg Rode**
Bird Study—
"After the Fight."

11. **Vase**

12. **Plaque** **Guldbrandsen**
Winter Landscape.

13. **Vase**

14. **Plaque** **Stefan Ussing**
In the Castle Garden, Frederiksberg.

15. **Plaque** **V. T. Fisher**
(see illustration, p. 13.)
Early Morning: the mist on the lake clearing before the rising sun.

16. **Plaque** **E. Liisberg**
"Pigeons."

17. **Plaque** **C. Benjamin Olsen**
The French Cruiser "Jeanne d'Arc" visiting Copenhagen in 1913.

18. **Vase**
(Crystaline glaze by V. Engelhart.)

CASE I.

19. **Vase** **Miss A. Smidth**
Aquatic Plants and Fish.

20. **Vase**

21. **Vase** **N. M. Plum**
Danish Landscape.

22. **Vase**

23. **Vase** **Miss C. Zernichow**
Growing Tulips.

24-26. **Vases**

27. **Palm pot**

28 31. **Vases**

32. **Box**

33-34. **Vases**

35-36. **Boxes**

37-43. **Vases**

CASE II.

(Subjects with crystalline glaze, by V. Engelhart.)

44. **Vase**

45. **North Pole**
(See illustration, p. 17.)

46-54. **Vases**

CASE III.

55 68. **Vases**

69-80. **Plates painted with fruits**
(Various Artists.)

81-89. **Vases**

ROOM II.

CASE IV.

90-91. Vases

92. Vase Miss Jenny Meyer
Peonies conventionally treated.

93-94. Vases

95-102. Plates with insect decoration
(Various Artists

103. Vase

104. Princess and Soldier
(see illustration, p. 16.)
C. Thomsen

105. Soldier and Witch
C. Thomsen

106. Palm pot

CASE V.

107. Vase

108. Vase E. Liisberg
Landscape with Wild Swans.

109. Vase Georg Rode
Landscape.

110. Tench

111. Plaice

112. Wolf-fish

113. Sole

114. Jap-fish

115. Trout

116. Eel

117. Live Cod

118. Bream

119. Eel

120. Dead Cod

121. Perch

122. Whiting

123. Eel

CASE VI.

124-125. Vases

126. Vase Miss Jenny Meyer
Trailing Wisteria.

127-128. Vases

129-140. Plates, by Arnold Krog and Olaf Jensen

CASE VII.

141. Sea Gull E. Liisberg

142. Fox Terrier E. Nielsen

143. Crow (blackhooded)
C. Thomsen

144. Puppy E. Nielsen

145. Sea Gull C. Thomsen

146. Faun seated on Bear
C. Thomsen

147. Faun and Rabbit
C. Thomsen

148. Faun seated on Goat
C. Thomsen

Case VII.—*Continued.*

149. **Faun and Goat C. Thomsen**
150. **"Killing Love" C. Thomsen**
151. **Vine Thrush J. Nielsen**
152. **Sea Lion T. Madsen**
153. **Three Penguins M. Hansen**
154. **Pekinese E. Nielsen**
155. **Puma P. Herold**
156. **Bull Terrier K. Kyhn**
157. **Fox E. Nielsen**
158. **Cock and Hen C. Thomsen**
159. **Goose J. Nielsen**
(see illustration, p. 18.)
160. **Heron M. Hansen**
161. **Fox E. Nielsen**
162. **Guinea Fowl P. Herold**
(see illustration, p. 19.)

ROOM III.

ALUMINIA FAIENCE.

These exhibits are earthenware as distinct from porcelain. They are the work of P. JOACHIM, HELVIG MULLER, and R. HARBOE. They bear the special mark of the Aluminia Works, co-related to the Royal Copenhagen Porcelain Factory, as shown on page 11. This is a class of ware of exceptional interest and possessing great originality. It promises to take in its own field, under the leadership of Mr. JOACHIM, as distinguished a position as that held by the Royal Copenhagen Porcelain.

WALLS.

163. **Vase**
164. **Palm pot**
165-166. **Plaques**
167-168. **Vases**
(see illustration, p. 20.)
169-170. **Plaques**
171-172. **Vases**
173. **Plaque**
174. **Vase**
(see illustration, p. 22.)
175. **Plaque**
176. **Vase**

CASE VIII.

177. **Vase**
178. **Bottom, the weaver**
179. **Vase with cover**
180. **Eros**
181. **Vase**
182. **Flower pot**
183. **Box**
184-185. **Bowls**
186. **Box**
187-189. **Vases**
190. **Box**

CASE IX.

191. Pierrot
192. Clown
193. Vase
194. Pierrette
195. Dancer
196. Puck
197. Small Harlequin
198. Fiddler
199. Bird catcher
200. Figure
201. Harlequin
(see illustration, p. 23.)
202. Columbine
203. Flower holder
204. Box
205. Bowl
206. Flower holder
207. Basket
208. Box
209. Fruit bowl
210. Box
211. Vase
212. Rose bowl
213. Flower holder
214. Box

CASE X.

215. Vase
216. Pyramos
217. Vase
218. Figure
219. Vase
220. Frog on bowl
221. Vase
222. Flower holder
223. Vase
224. Fern pot
225. Vase
226. Bowl
227. Vase
228. Box
229. Vase

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